

Articles

Before Becoming a Voice ——Breathing Sounds and the Body in Richard Fleischer's *10 Rillington Place*

Yuma HAYAKAWA

Abstract

After the invention of “the talkies,” the body on the screen existed on two levels: the body (image) and the voice (sound). Therefore, separation of image and sound leads to an ontological problem, which this paper considers through the study of Richard Fleischer's *10 Rillington Place* (1971). The aim of this paper is to clarify the meaning of breathing sounds as different from the voice by analyzing the relationship between image and sound. What is the breathing sound for the body on the screen?

In this discussion, the materialistic sounds in the film are highlighted and Fleischer's “objective” approach using close miking specified. Furthermore, the way the two main characters, Christie and Evans, talk and gesture are examined using Michel Chion's *parole-émanation* as a clue, and their way of existence is described. According to Chion, the breathing sound demonstrates corporeal implication; in contrast, this paper argues it is not limited to an implication of an individualized body. Finally, it clarifies that the unnamed breathing sound escapes from any individualized mortal body, whereas Christie attributes the breathing sound to his own mortal body.

Keywords: Richard Fleischer, cinematic body, voice, breathing sounds, Michel Chion

Desert in *Amérique* in Jean Baudrillard's Photographic Practice

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Abstract

Jean Baudrillard was a prominent sociologist and critic, who was also recognized for his photography. The purpose of this paper is to elucidate the foundation of his photographic practice. Baudrillard once said in an interview, "My photographs started in the American desert." Therefore, we are interested in verifying in what sense the desert and his photographs are related. In the book *Amérique*, Baudrillard explained the use of "desert" as the "disappearance of the meaning" found in every aspect of American scenery. The goal of this paper is to underscore the importance of this theme in Baudrillard's photographic practice. In the second half of this paper, we examine his early photographic work, *Passage*, and consider the relationship between these images and the experiences and thoughts of the desert. The subject matter found in *Passage* characteristically captures the surface of objects. This presents the subject as being both an object and an image. In this way, the photograph can be thought of as an attempt to display "doubles" of the subject. The motifs and methods of such photographs can be seen as reflecting the experiences and thoughts of the desert.

Keywords: Jean Baudrillard, photography, America, desert, surface